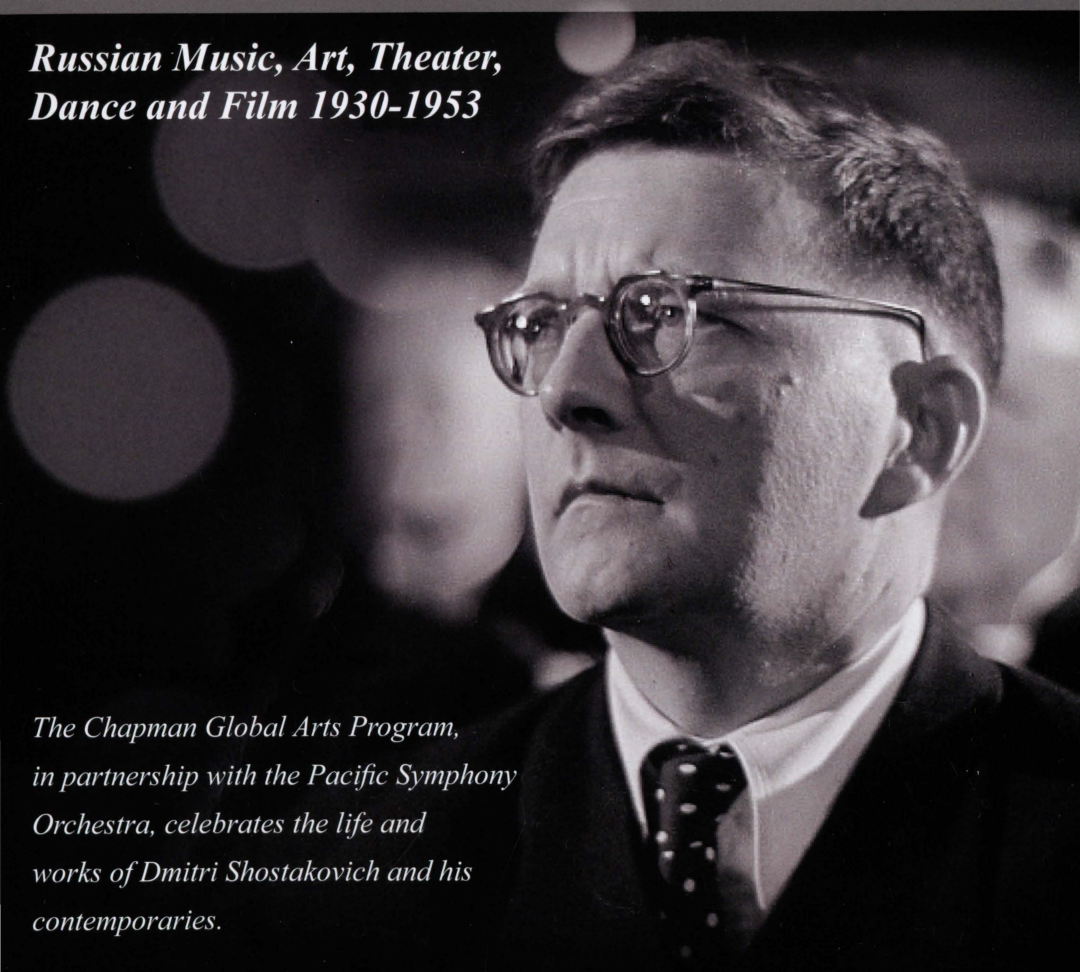
1-27-2014

Chapman Global Arts Festival: Decoding Shostakovich: Russian Music, Art, Theater, Dance and Film 1930-1953

global arts festival
@ CHAPMAN U

DECODING SHOSTAKOVICH

Russian Music, Art, Theater, Dance and Film 1930-1953



The Chapman Global Arts Program, in partnership with the Pacific Symphony Orchestra, celebrates the life and works of Dmitri Shostakovich and his contemporaries.

CHAPMAN UNIVERSITY

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Decoding Shostakovich: Russian Music, Art, Theater, Dance and Film, 1930-1953

Presented by

CHAPMAN UNIVERSITY

ORANGE COUNTY'S Pacific Symphony
CARL ST. CLAIR | MUSIC DIRECTOR

Media Sponsor: Los Angeles Times

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The Chapman Global Arts Program, made possible by the Kay Family Foundation, will engage students, artists and everyday people in exploring diverse cultures through the performing arts. The program will offer performances, exhibitions, workshops, and training for students, artists, youth and adults who share our commitment to learning about different facets of our community. The Global Arts Program will generate awareness of Chapman University and the creative program offerings in the College of Performing Arts, Dodge College of Film and Media Arts, and Wilkinson College of Humanities and Social Sciences, solidifying Chapman's reputation as a nexus of creativity and innovation. This year's program will feature a partnership with the Pacific Symphony Orchestra and highlight the influence of Soviet Russian culture and politics on the arts.

"The week long series of events that include performances of Shostakovich's work, as well as panels, exhibits, and films, is a wonderful beginning for what we believe will be a very successful partnership between Chapman University and the Pacific Symphony Orchestra. Music is indeed a vital part of the history of ideas, and the nature of our partnership is to bring to light such interplay in ways that will indelibly connect music to history and to other forms of art."

DANIELE STRUPPA
Chancellor, Chapman University

"The Chapman Global Arts Program embodies the Chapman University vision of developing the whole person. By experiencing a culture holistically and with an interdisciplinary approach, our campus and the Southern California community will be able to explore issues of identity, community and global citizenship through the arts. The performing arts entertain us, but they are also provocative, intellectually challenging, and creatively stimulating. This festival will be a week-long "laboratory" that will nurture and explore the foundations of human creativity from many cultures and perspectives."

DALE MERRILL
Dean, College of Performing Arts, Chapman University

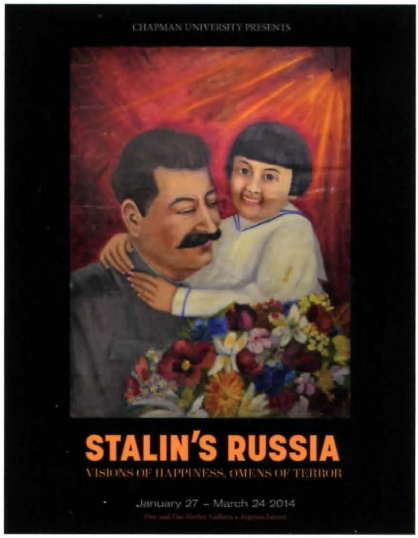
SCHEDULE

January 27 through March 24, 2014

Doy and Dee Henley Galleria, Argyros Forum

Art Exhibition

STALIN'S RUSSIA: VISIONS OF HAPPINESS, OMENS OF TERROR.



This exhibition, drawn from the collection of Tom and Jeri Ferris, The Institute of Modern Russian Culture at USC, and The Wende Museum, explores the evolution of Stalin's public persona over a quarter century. Images of the leader were disseminated in their millions across a multinational empire. Those that have survived are vivid reminders of art's role in the promotion of ideology. Open to the public.

Wendy Salmond and Mark Konecny, Co-Curators and Exhibition Catalogue authors.

Library Exhibition

AMERICAN TOURISTS IN STALIN'S RUSSIA.

Display at Leatherby Libraries, 1st floor vitrines—memoirs by American visitors to Soviet Russia c. 1930-1953, from the collection of the Ferris Collection at the Institute of Modern Russian Culture, USC.

Library Display

RESEARCHING SHOSTAKOVICH IN LEATHERBY LIBRARIES.

Display at Leatherby Libraries, 1st floor – sample of books, scores, sound recordings, and video recordings from the Leatherby Libraries related to Shostakovich's life during the 1930s and 1940s. All materials are available for checkout.

January 30-February 1, 2014, 8:00 PM

Renée and Henry Segerstrom Concert Hall, Segerstrom Center for the Arts

TORADZE PLAYS SHOSTAKOVICH

Pacific Symphony

Carl St.Clair, conductor

Alexander Toradze, piano

Solomon Volkov, musicologist

Joseph Horowitz, artistic advisor

Recognized as a masterful virtuoso with deep lyricism and intense emotion, Russian pianist Alexander Toradze joins Pacific Symphony to introduce a journey into the music of Shostakovich and cultural policy under Stalin. Music Director Carl St.Clair dives into Symphony No. 10, perhaps the composer's best work, at once melancholy and intense. This is a Music Unwound program and the first half of the concert includes a multi-media presentation including an actor playing Shostakovich and audio-visuals plus a lobby transformed to resemble the time of Stalin's Soviet Union. For more information or tickets, call: (714) 755-5799.

Program includes:

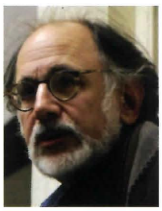
Shostakovich: Excerpts from "Lady Macbeth of Mtsensk"

Shostakovich: Excerpts from Symphony No. 5

Shostakovich: Piano Concerto No. 2

Shostakovich: Symphony No. 10

January 31, 2014, 2:00 – 3:30 PM



Bertea Hall, Room 109

INTERVIEW/PRESENTATION WITH SOLOMON VOLKOV AND JOSEPH HOROWITZ

Focus on questions "What is Shostakovich's music about?" and "Shostakovich's view that an artist is a moral spokesperson." Open to the public.

February 2, 2014, 1:00 PM

Renée and Henry Segerstrom Concert Hall, Segerstrom Center for the Arts

PACIFIC SYMPHONY BOOK CLUB
TESTIMONY: THE MEMOIRS OF DMITRI SHOSTAKOVICH

Solomon Volkov, musicologist
Joseph Horowitz, artistic advisor

Pacific Symphony's Book Club focuses on Volkov's *Testimony: The Memoirs of Dmitri Shostakovich*—the seminal study of Stalin's cultural dictatorship and its harrowing impact on Shostakovich. On Feb. 2, the discussion with Volkov and Horowitz precedes the Sunday Connections concert. To take part in the Book Club, contact facilitator Susan Key at susan.key01@gmail.com.

February 3, 2014, 4:15-5:30 PM

Partridge Dance Center, Room 107

MASTER CLASS FOR CHAPMAN DANCE STUDENTS

Colleen Neary, Artistic Director of the Los Angeles Ballet, and dancers from the Los Angeles Ballet will present a lecture/ demonstration on the Balanchine Technique. Colleen Neary will also speak about her years working with Balanchine as a dancer. Open to the public.

February 3, 2014, 7:30-9:30 PM

Crean Hall, Oliphant Hall

SOLOMON VOLKOV'S AND ALEXANDER TORADZE'S MASTER CLASS FOR CHAPMAN ORCHESTRA STUDENTS

This Master Class will focus on specific pieces including Shostakovich First Piano Concerto for Strings and Trumpet, Shostakovich Sonata for Viola and Piano, and Symphony #10.

February 4, 2014, 7:00 PM

Memorial Hall

KEYNOTE EVENT—CONCERT AND DIALOGUE

Open to the public.

A performance of Shostakovich's Sonata for Viola and Piano, by Chapman's and Pacific Symphony's Robert Becker, viola and acclaimed Russian pianist, Alexander Toradze. The evening will include a dialogue between Chancellor Daniele Struppa, the two artists, and Solomon Volkov, noted authority on Soviet culture and on Shostakovich. Also included: a multimedia presentation on Shostakovich produced by Chapman music composition professor, Vera Ivanova, and Chapman music composition alumnus, Adam Boreki.

Reception to follow performance, located at the Art Exhibition, "Stalin's Russia," Dee and Doy Henley Galleria, Argyros Forum

February 5, 2014, 7:00-9:00 PM

Bertea Hall Room 109

AN EXPLORATION OF SOVIET FILM MUSIC BY SHOSTAKOVICH AND CONTEMPORARIES

This will include film excerpts from Alexander Nevsky (score by Prokofiev), Hamlet and King Lear (scores by Shostakovich), and other films. With commentary, descriptions and audience discussion. Open to the public.

Presenters: Amy Graziano (Hall-Musco Conservatory of Music, Chapman University) and Roger Hickman (Bob Cole Conservatory of Music, CSULB).

February 6, 2014, 11:30 AM-12:30 PM

Bertea Hall, Room 109

SHOSTAKOVICH: THE ARRANGER AND THE ARRANGED

Hall-Musco Conservatory of Music, Music Around Noon Lecture by Vera Ivanova, Chapman composition professor.

The presentation will cover several compositions from the early period of Shostakovich, when some of his writing was influenced by stylistic and orchestral features of popular music of the time. This presentation will feature popular excerpts from Shostakovich's ballet "The Golden Age" in various arrangements by the composer himself and others, and will be illustrated by media presentations of Shostakovich's arrangement of "Tea for Two" (by Vincent Youmans), his original music and its arrangements, and may include live performances of Shostakovich's music arranged by members of the Hall-Musco Conservatory of Music. Open to the public.

February 6, 2014, 7:30 PM

THE PRESIDENT'S PIANO *Series*

Salmon Recital Hall, Bertea Hall

PRESIDENT'S PIANO SERIES, PIANO RECITAL

Alexander Toradze and Vakho Kodanashvili, pianists. Open to the public.

Program:

Prokofiev: Sonata No. 6— Vakho Kodanashvili

Shostakovich Concertino (both pianists)

Discussion with Alexander Toradze on Prokofiev in Soviet Russia/ Prokofiev and WW II

Prokofiev: Visions Fugitives—Vakho Kodanashvili

Prokofiev: Sonata No. 7— Alexander Toradze

This recital is part of a three-part series. Individual tickets are available for $25 general admission seating. For tickets, visit chapman.edu/piano-series or call 714-997-6812

February 7, 2014, 12:00-2:00 PM

Salmon Recital Hall, Bertea Hall

VLADIMIR CHERNOV'S MASTER CLASS FOR CONSERVATORY VOICE STUDENTS

Vladimir Chernov, Professor of Vocal Studies at UCLA, will focus on will focus on Soviet Russian literature. Open to the public.

February 7, 2014, 3:00-4:30 PM

Argyros Forum Room 209C

RUSSIAN INFLUENCE (STANISLAVSKY AND OTHERS) ON AMERICAN ACTING, THEATRE AND FILM

Presentation by John B. Benitz, Thomas Bradac and Michael E. Nehring from Chapman University's Department of Theatre. Open to the public.

February 8, 2014, 8:30 AM -12:30 PM

Argyros Forum Room 207

THE FACES OF STALINISM: A SYMPOSIUM ON IDEOLOGY AND CULTURE IN RUSSIA, C. 1930 - 1953

Speakers:

J. Arch Getty, UCLA—The Many Faces of Stalinism

Andrew Jenks, CSULB—Soviet history—
Technology and Art in the Moscow Metro

Katerina Clark, Yale University—Comparative literature

Lilya Kaganovsky, University of Illinois—Soviet film

Randi Cox, Stephen F. Austin State University—
Soviet advertising and consumerism

The ideology of Stalinism shaped every sphere of life in Russia between c. 1930 and 1953, including high art and popular culture—music, fine art, film, sport; law, order and repression; religion and atheism; the experience of self and other; science and scholarship; education and childhood. Scholars from a range of disciplines explore the power if ideology to shape both public culture and private experience. Open to the public.

PROGRAM NOTES

By Joseph Horowitz, Pacific Symphony Artistic Advisor

WHY SHOSTAKOVICH?

Over the course of the twentieth century, the symphony was thought by some in America and Europe to be virtually extinct as a genre. But this was self-evidently not the case in Soviet Russia, where Dmitri Shostakovich and Sergei Prokofiev – unlike any American, German, or French composers, no matter how eminent -- produced symphonies that swiftly entered the standard repertoire. The reason may be reduced to a simple criterion: necessity. Shostakovich's and Prokofiev's symphonies were needed.

Shostakovich said as a much in *Testimony* (1979) – his memoirs, as set down by Solomon Volkov (a central participant in our Shostakovich festival this week and next). Russians of Shostakovich's generation (he was born in 1906) had endured Stalin and Hitler: decades of terror and world war. They craved a cathartic, communal outlet for grief. The Soviet aesthetics of "Socialist Realism" said no: symphonies and novels, dances and films imposed cheer and optimism. The Nazi invasion changed that: suddenly, it became permissible to record – publicly – a vice-grip of fear and sadness; to mourn.

In this exigent setting, the wartime symphonies of Shostakovich and Prokofiev were peak accomplishments. By some bizarre twist of fate, Prokofiev died the same day as Joseph Stalin: March 5, 1953. Shostakovich lived another dozen years to bear witness, in music, to his traumatic life and times. And Shostakovich was an artist prone to bear witness. In this, he differed fundamentally from his great Russian contemporary Stravinsky, who fled Russia for the West. Here is Shostakovich, in *Testimony*: "Stravinsky is the only composer of our century whom I would call great without any doubt . . . It's another question as to how

Russian a composer Stravinsky is. He was probably right not to return to Russia." What is Shostakovich talking about? This: "Stravinsky's idea of the role of music is purely European." Meaning: "He always spoke only for himself."
For Shostakovich, music was a moral force. And Shostakovich connects to a specifically Russian tradition of socially conscious art, his model being Mussorgsky. In Mussorgsky's Boris Godunov, the Fool – think of Lear's fool, in Shakespeare – utters subversive truths impermissible to normal men. Shostakovich could play Stalin's fool because music can speak when words are disallowed.

Shostakovich's "war symphonies" – Nos. 7 (1941) and 8 (1943) – are grim testimonials, mournfully austere, vicious and ferocious. In *Testimony*, Shostakovich calls them "requiems." Then the war ended, and Shostakovich was expected to compose a monumental Ninth Symphony in tribute to Stalin. Instead, he concocted a brisk and cheeky Ninth: an act of insolence. Then, when Stalin died, Shostakovich produced a monumental work of a different, darker cast, a work many consider his supreme – his most humbling, most necessary – symphonic achievement: the Symphony No. 10 (1954) performed by the Pacific Symphony during the past week.

In an interview elsewhere in these pages, Volkov observes that when Shostakovich died in 1976, the New York Times obituary called him a "loyal Communist"; no one, Volkov adds, would say that about Shostakovich today. Similarly, Shostakovich's symphonies of the thirties, forties, and fifties were once received in the West as bombastic and anachronistic. The composer Paul Bowles, reviewing the Shostakovich Eight in the New York Herald-Tribune, was merely typical: "Good passages succeed bad ones, invention come suddenly on the heels of tired repetition, delectable bits of sound follow masses of harassing noise." This once ubiquitous critique was both aesthetic and political. And it is true that Shostakovich became, in his public pronouncements, an abject mouthpiece of the Party line. But his symphonies may be no longer so regarded. Rather, they seem a reminder of times more heroic than our own.

What finally impresses is the pact that Shostakovich forged with a mass of listeners. His music resonated with the needs and aspirations of a great public. It performed a therapy. Of Benjamin Britten, whose War Requiem he admired, he remarked: "What attracts me to Britten? The strength and sincerity of his talent, its surface simplicity and the intensity of its emotional effect." He sought a music that fostered moral awareness.

Thinking partly of Shostakovich's Fifth Symphony, Aaron Copland in 1941 advised American composers to attend to new listeners. He identified as "the most exciting challenge of our time" finding "a musical style which satisfied both us and them." One thing is certain, Copland continued. "The new musical audiences will have to have music that they can comprehend. That is axiomatic. It must therefore be simple and direct. . . . Above all, it must be fresh in feeling. . . . To write a music that is both simple and direct and is at the same time great music is a goal worthy of the efforts of the best minds in music."
Striving to satisfy "both us and them," Copland produced Billy the Kid and Appalachian Spring as well as a strained Third Symphony. Shostakovich, victim and beneficiary of circumstances no American artist could possibly know, responded with symphonies of Aeschylean impact and dimension. A work such as the Tenth Symphony is a communal rite. In the wake of Stalin's death, it charts a trajectory evolving from pain and terror to giddy release. Its first performances were an act of purgation. Counteracting the music-lovers Hitler and Stalin, It redeems music as a moral factor in the tortuous annals of twentieth century culture.

SOLOMON VOLKOV ON SHOSTAKOVICH: INTERVIEW BY JOSEPH HOROWITZ, PACIFIC SYMPHONY ARTISTIC ADVISOR

In the Preface to *Testimony* you write about attending a Leningrad Philharmonic concert in 1958 and hearing Shostakovich's Eleventh Symphony, composed after the 1956 Hungarian uprising. You say: "The second movement harshly depicts the execution of defenseless people with naturalistic authenticity. The poetics of shock. For the first time in my life, I left a concert thinking about others instead of hyself. To this day, this is the main strength of Shostakovich's music for me." Would you still say that today?

Absolutely. I remember that concert vividly to this day. It was a formative experience, a shattering experience. Before that, when I listened to music, I would connect it to myself – which is the usual away of listening, especially for an adolescent (I was fourteen years old at the time). Hearing Shostakovich's Eleventh Symphony for the first time, I thought about the "fate of the masses" as an agent of history, how they responded to suppression – concepts which I never before connected to music.

Do you know what Stravinsky reacted to hearing Shostakovich's Eleventh Synphony? He commented in a letter that it reminded him of "The Wanderers" – Peredvizhniki, the nineteenth century Russian school of painters, including Ilya Repin, who addressed socially important themes with realistic techniques. So aesthetically Shostakovich was objectionable to Stravinsky as bad art. He seemed provincial, retrograde. And of course Stravinsky rejected the notion of art as a vehicle for expressing moral views.

Here is Shostakovich, in Testimony, *on Stravinsky: "Their love and taste for publicity, I feel, keep Stravinsky and Prokofiev from being thoroughly Russian composers. There's some flaw in their personalities, a loss of some very important moral principles . . . It's difficult for me to talk about this, I have to be very careful not to insult a man undeservedly. For Stravinsky, for example, may be the most brilliant composer of the twentieth century. But he always spoke only for himself."*

This is connected. Shostakovich was a populist, one hundred per cent. His family

was populist. They wanted to serve the people. Shostakovich, unlike Stravinsky, cared about the "meaning" of music. He wanted music to be an "active force." Stravinsky famously said that music means nothing beyond itself.

Shostakovich's first visit to the United States, in 1949, was famously traumatic. In *Testimony*, he writes: "The typical Western journalist is an uneducated, obnoxious, and profoundly cynical person. Every one of these pushy guys wants me to answer his stupid questions 'daringly' and these gentlemen take offense when they don't hear what they want. Why do I have to answer? Who are they? Why do I have to risk my life? And risk it to satisfy the shallow curiosity of a man who doesn't give a damn about me! He didn't know anything about me yesterday and he'll forget my name by tomorrow."

Shostakovich had never been given the chance to visit the US. And then in 1949 Stalin forced him to go notwithstanding the infamous party resolution of 1948 that made him an enemy of the people. So Shostakovich arrived in New York as the most famous Soviet composer and played the piano at Madison Square Garden. And he was accosted by reporters asking him silly questions, like "Do you like blondes?" or whatever. I would not say that he was a hermit but he was a shy person. And here were hordes of journalists and photographers. Then in New York Nicholas Nabokov, whom we now know was working for the US Government, publicly confronted him and forced him to comment on Stravinsky and Schoenberg – giving him a choice between disgracing himself before a world audience and putting his family at risk at home. So he had to be a good Soviet and denounce Stravinsky and Schoenberg.

We're hearing the Tenth Symphony as part of our Shostakovich festival – a work written just after Stalin died, and full of mourning. Does one have to know that to appreciate this symphony?

It's better to know the political and historical context. But it's not necessary. Until "late Shostakovich," his music generates a visceral tension and excitement which I believe impacts absolutely on the naïve listener. I will tell you from my personal experience in New York, I have heard dozens and dozens of Shostakovich performances, I never observed a single person leaving the hall even when the music was of considerable length; whereas I have observed Americans

not burdened with questions of etiquette leaving during a two-minute piece by Webern because they were bored. Shostakovich's music never fails to entertain. Shostakovich thought that his music should be interesting to listen to.

I believe firmly that everything one creates as an artist is autobiographical in nature with very rare exceptions. Especially if it bleeds. At a certain point, he can begin to feel less at the mercy of fate than a participant in something like divine will. Solzhenitsyn, for instance, wrote that he wielded a sword in the hand of God to fight the evil empire. Shostakovich would never consider saying that. But he felt that he was on earth to play an important societal and even political role.

That understanding began for him began after 1936 when he was denounced in Pravda for [the opera] Lady Macbeth. Remember, this opera had been received in Leningrad as the greatest Russian opera since Tchaikovsky's Pique Dame; a milestone. The critics were in effect saying: the tradition of Russian opera is in your hands. Did Shostakovich himself feel this way? Yes. Then, suddenly, absolutely unexpectedly, he received an almost mortal blow: the denunciation in Pravda. At this point you start to think about fate and history even if – like Shostakovich – you're a totally unpretentious person. And from this point on, I believe, he would intentionally interpolate quotations in his music that reveal his situation and his attitudes. The Eighth Quartet is a culmination of this process. Here he was as open as possible and was saying for the first and last time: "This is about me." A note in a bottle.

One of the featured works on our festival is the Viola Sonata, composed just before Shostakovich died. Do you think he realized that it would be his last work?

It was very characteristic of Shostakovich that he considered every composition to be potentially his last. It's not so uncommon – I knew several people who reacted very nervously when they couldn't produce something new – [the poet Joseph] Brodsky was like that. Many times Shostakovich complained to friends that he couldn't compose, that he felt his career as a composer was finished. He was an extremely unstable, unbalanced person in this respect. He could be very rational, full of life and humor, in other situations. You couldn't say that he didn't know that he was a great composer. But he had a dark side, in constant doubt about his creative abilities. Especially once his health began deteriorating,

he really considered every opus during his last years to be his last. The Viola Sonata was composed for Druzhinin, the violist of the Beethoven String Quartet – his favorite ensemble. He called Druzhinin and did a rare thing – he gave him a short description of what the music was about. Nothing too informative, but a description nevertheless. He acknowledged that the last movement, in which Beethoven's Moonlight Sonata is quoted, was dedicated to the memory of Beethoven. But he added: You shouldn't worry about that. It doesn't mean that this music is so tragic, so sad. To characterize it he used a word in Russian – yashi – that you might translate in English as "lucid."

So in your opinion is the Viola Sonata a valedictory?

Yes, sure. But for me the period of his farewell started quite early – with the Blok poems of 1967, eight years before he died. I consider this whole late period of Shostakovich a farewell to life.

At the end of *Testimony* Shostakovich says: "I can't go on describing my unhappy life. There were no particularly happy moments in my life, no great joys. It was gray and dull and it makes me sad to think about it. It saddens me to admit it, but it's the truth, the unhappy truth."

He was a broken man when he talked to me. Physically – he couldn't even put on his coat by himself. He would complain to me of his difficulty in walking, that he felt he was made of glass.

If you were to add an Afterword to *Testimony* these thirteen years after its publication, what might you say?

The book became painful for me because of all the controversy it provoked. But I can say summarizing the whole experience that Testimony *has been highly influential, and in that sense I realized Shostakovich's intention – to present his position, especially with regard to Stalin. When Shostakovich died the New York Times obituary called him a faithful member of the Communist Party – a "loyal Communist." No one would say that today.*

BIOS

Performers and Presenters:

ROBERT BECKER, Assistant Professor of Music at Chapman University, is a graduate of the Juilliard School. He was appointed to the position of Director of String Studies at Chapman's Hall-Musco Conservatory of Music in 2006. From 1982 to the present he has also served as the Principal and Solo Viola for the Pacific Symphony Orchestra, a position underwritten by The James and Catherine Emmi Foundation. As a winner of the Naumberg Chamber Music Award, he continues the chamber music legacy with performances at the Samueli Theater at Segerstrom Center for the Arts along with his principal associates from PSO and pianist Orli Shaham. A noted master class presenter and lecturer, he was invited to the International Music Festival in Cremona, Italy in the summer of 2014 as guest artist, teacher, soloist and judge for the competition held each summer in that location. Professor Becker will return to the American String Teachers Association National Conference this March to present a lecture on "*Pain Free Playing at any Age*." A past recipient of Chapman University's "Excellence in Teaching Award," he has also been honored with Arts Orange County "Artist of the Year Award" in 2010, the "Maestro" award from the Warne Foundation for Contribution to the Performing Arts, and the John Stahr Foundation Award for contribution to the arts community. Mr. Becker can also been heard on more than 400 film scores, numerous television productions and recording discography from chamber music to Elvis.

JOHN BENITZ has performed Off-Broadway, regionally and for film and television. He wrote and directed the award winning film, *Children of the Struggle*, which was seen in film festivals across the country, aired on PBS and still screened in high schools and colleges nationwide. He has directed theatre Off-Broadway and in several L.A.'s theaters including the West Coast premieres of *Borderlands*, an original play about Bosnia, which was a Best Pick in the *LA Weekly*, and the Off-Broadway play *Fortune's Fools* at the McCadden Theater

in Hollywood, also an *LA Weekly* Best Pick and for which he won a Dramalogue Award. He also directed *What I Heard About Iraq* by Simon Levy, which performed on college campuses, in theaters and performing arts centers in New York, California, Washington State, Montreal and at the famous LaMama Theatre in Manhattan. Most recently John directed the premiere of the new play, *If All the Sky Were Paper* by Andrew Carroll for which he was awarded an NEA Grant and a California Humanities Grant to bring the play around the country. To date the play has been seen at The Seattle Rep, The Mt. Baker Theatre in Bellingham Washington and The WAMC Performing Arts Studio in Albany, NY. He is an Associate Professor of Theatre at Chapman University.

THOMAS F. BRADAC has been a theatre professional for over forty years. He recently adapted and staged Shakespeare's poem *Venus and Adonis* for the Prague Fringe Festival. Co-sponsored by The Prague Shakespeare Festival, the production garnered critical acclaim in the Czech Republic, most notably from the Prague Post, an English language newspaper. He is the founder of Shakespeare Orange County (1992-2013), where he has directed and produced over 50 productions. His productions have been recognized by regional and national publications including the Los Angeles Times, Christian Science Monitor, Orange Coast Magazine, Backstage, LA Weekly and OC Register. He also founded the Grove Shakespeare Festival (1979-1991), guiding it through a thirteen-season tenure where he produced and/or directed 110 productions including Cyrano De Bergerac, A Midsummer Night's Dream, The Dresser, The Merry Wives Of Windsor, Quilters, Mrs. California, and The Merchant Of Venice. Tom was awarded the prestigious Hollywood DramaLogue Publisher's Award for Exceptional Achievement in Theatre for his work with Grove Shakespeare Festival. He is a founding director of the Shakespeare Theatre Association, an international service organization for theatres dedicated to producing Shakespeare, and has served as the organization's President. He is also on the performance advisory board for the Internet Shakespeare Editions,

University of Victoria, Canada.

VLADIMIR CHERNOV trained with Mikhail Chugenov in Stavropol before being admitted to the Tchaikovsky Conservatory in Moscow where he studied with Gyorgi Selesnev and Gugo Tiz. In 1981 he joined the Kirov Opera in St. Petersburg as a soloist. In this same year he won second prize, and was awarded a Special Jury Prize, in the Glinka Competition. In 1982 the Kirov sent him to the prestigious Accademia della Scala where he studied with Guilietta Simionato. During the following years he achieved notable successes in other major vocal competitions. Opera houses and festivals in which he has appeared include Munich, Berlin, Hamburg, Verona, Zurich, Barcelona, Sydney and Tokyo. He is recognized throughout the operatic world for his unique vocal qualities, acting ability and an impeccable Italianate style that is the hallmark of his performances in the numerous Verdi and *bel canto* operas in his repertoire. This encompasses eighteen of the major Verdi baritone canon and also includes Donizetti's *Roberto Devereux*, *Lucia di Lammermoor*, *La favorite*, *Don Pasquale and Bellini's Beatrice di Tenda*, *I puritani*, and *La straniera*. As a recital artist Vladimir Chernov has appeared at many of the world's leading venues including the Wigmore Hall in London, Lincoln Center in New York, Vienna Konzerthaus, Los Angeles, Finnish National Opera in Helsinki and many other cities. His repertoire embraces the Russian song literature of composers including Tchaikovsky, Borodin, Glinka, Rachmaninov, Arensky, Rubinstein and the German lieder of Schubert, Brahms and Mahler. At the present time Vladimir Chernov is a Professor of Vocal Studies at UCLA and combines teaching with his other professional engagements.

AMY GRAZIANO is Associate Professor of Music and Chair of the Hall-Musco Conservatory of Music at Chapman University. She is also the Director of Music History for the Conservatory. Dr. Graziano received her Ph.D. in musicology (1996) and M.M. (1990) from the University of Texas at Austin and her B.A. (music and psychology, 1985) from Vassar College. In addition, she completed

a two-year Post-Doctoral Fellowship in Music Cognition at the University of California, Irvine. At Chapman, she teaches introductory and advanced courses in music history, *The Psychology of Music, and Film Music*. Her research focuses on the history of music psychology, with a particular interest in nineteenth-century studies of music in neurology literature.

ROGER HICKMAN was raised in Fullerton and attended college at U.C. Irvine and U.C. Berkeley. He is currently the Director of Musicology at C.S.U. Long Beach and has completed two books on film music, *Reel Music: Exploring 100 Years of Film Music* and *Miklós Rózsa's Ben-Hur*. Also active as a conductor, he is the music director of the Long Beach Ballet and the Four Seasons Youth Orchestras.

JOSEPH HOROWITZ has worn many hats as a concert producer, musicologist, music critic, American cultural historian and author. Locally, he is well known in his capacity as Artistic Advisor to Pacific Symphony. He has also served in similar fashion for a number of other prominent arts organizations and engineered a unique role as a promoter of thematic programming and new concert formats. He is considered a valuable cultural icon whose presentations receive national attention.

VERA IVANOVA teaches at Chapman University (Assistant Professor of Music, Music Theory and Composition Department). She graduated from Moscow Conservatory (BM and MM), Guildhall School in London (MM), and Eastman School (Ph.D.) with degrees in music composition. Her compositions have been performed worldwide and received many national and international awards.

VAKHTANG (VAKHO) KODANASHVILI is a native of Tbilisi, Georgia. He began his musical education at The Georgian Special School of Music. In 1995, Mr. Kodanashvili moved to the United States after being accepted to the prestigious Alexander Toradze Piano Studio at Indiana University South Bend. During his studies at the Toradze Studio, Kodanashvili received numerous achievement awards. He eventually went on to perform frequently as a soloist at major

music festivals and with symphony orchestras around the world.

COLLEEN NEARY, Co-Artistic Director of the Los Angeles Ballet, was born in Miami, Florida and trained at The School of American Ballet. In her career as a dancer, teacher, and ballet mistress, Neary danced as a Soloist in New York City Ballet under the direction of George Balanchine, then for Maurice Béjart's Ballet du XXième Siecle, and Pacific Northwest Ballet. Neary was personally selected by Balanchine to teach his choreography to major companies all over the world as a Répétiteur for The George Balanchine Trust.

MICHAEL NEHRING, Professor of Theater at Chapman University, is an accomplished actor, director, choreographer, and teacher. He has been a founding member of several successful theatre companies including Shakespeare Orange County, for which he has played leading roles such as Prospero, Shylock, Benedick, Iago, Malvolio, Polonius, Caliban and all the Shakespearean fools. He has received the Los Angeles Weekly Award for Performance and three Los Angeles Drama-logue Awards for Performance. As a proud member of Actor's Equity he has performed for The Center Theatre Group of Los Angeles, A Noise Within, Shakespeare Santa Barbara, Pensacola Shakespeare, and recently for the Prague Shakespeare Festival in the Czech Republic. Professor Nehring earned his Master's of Theatre degree at the University of Oregon. He is also certified to teach acting with the Meisner Technique and completed the Shakespeare and Company Intensive training. He has been teaching at Chapman University for thirty years, serving several terms as Theatre Department Chair. He has served as an on-camera acting coach for The Disney Channel and has taught for California State University at Long Beach and The Portland Actor's Conservatory. For the past two years he has served as Educational Director and Associate Artistic Director for the Portland Shakespeare Project in Oregon.

ALEXANDER TORADZE is universally recognized as a masterful virtuoso in the grand Romantic tradition. With his deep, poetic

lyricism and intense emotional involvement, he clearly places his personal stamp among the linage of great, Russian pianists.

SOLOMON VOLKOV is a Russian journalist and musicologist. He is particularly an authority on Soviet Russian culture. He has portrayed Shostakovich as a truth-speaker who dared to challenge supreme powers. Mr. Volkov is best known for his ground-breaking book, *Testimony: the Memoirs of Dmitri Shostakovich*, a powerful memoir in which the ailing composer dictated to Volkov.

Co-curators of the exhibition Stalin's Russia: Visions of Happiness, Omens of Terror

MARK KONECNY, Associate Director and Curator of the Archives and Library of the Institute of Modern Russian Culture, is an expert on the Russian theater and cabaret of the pre-revolutionary and revolutionary periods, particularly within the context of the European avant-garde. His current project is a monograph on Russian cabaret in exile.

WENDY SALMOND, Professor of Art History at Chapman University, is a scholar of modern Russian art. She is the author of *Arts and Crafts in Late Imperial Russia* and *Tradition in Transition: Russian Icons in the Age of the Romanovs*; and co-editor of *Treasures into Tractors: The Selling of Russia's Cultural Heritage, 1918-1938.*

Symposium Speakers:

The Faces of Stalinism: A Symposium on Ideology and Culture in Russia, c. 1930 – 1953

RANDI COX, Associate Professor of History at Stephen F. Austin State University, researches the history of advertising and consumer culture in Soviet Russia. She is the author of "NEP Without NEPmen! Soviet Advertising and the Transition to Socialism in the 1920s" and "All This Can Be Yours: Soviet Commercial Advertising and the Soviet Construction of Space, 1927-1956." Her current work explores Soviet and American narratives of national identity and the Enemy during the Cold War.

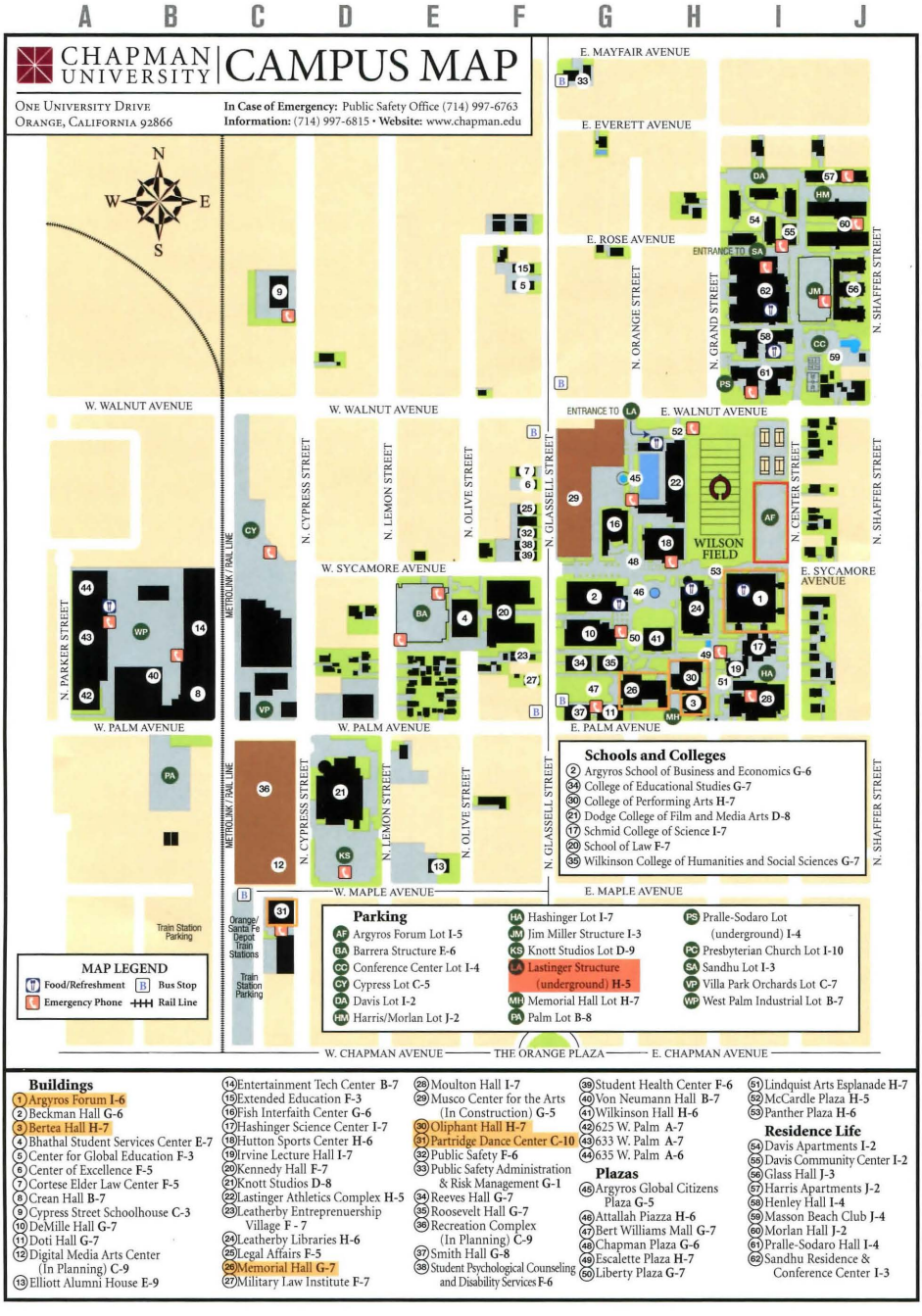
KATERINA CLARK, Professor of Comparative Literature and of Slavic Languages and Literatures at Yale University, is the author of *The Soviet Novel: History As Ritual*; *Mikhail Bakhtin* (with Michael Holquist); *Petersburg, Crucible of Cultural Revolution*; and *Moscow, the Fourth Rome: Stalinism, Cosmopolitanism, and the Evolution of Soviet Culture, 1931–1941*.

J. ARCH GETTY, Professor of History, University of California Los Angeles, is an expert on the Stalin period and the history of the Soviet Communist Party. His publications include *Practicing Stalinism: Bolsheviks, Boyars, and the Persistence of Tradition*; *The Road to Terror: Stalin and the Self-Destruction of the Bolsheviks; 1932-1939*, *Yezhov. The Rise of Stalin's "Iron Fist"*; and *Origins of the Great Purges: The Soviet Communist Party Reconsidered, 1933-193*.

ANDREW JENKS, Associate Professor of History at California State University, Long Beach, is a specialist in the history of modern Europe, Russia, environment, and science. He is the author of *Russia in a Box: Art and Identity in an Age of Revolution* and *The Cosmonaut Who Couldn't Stop Smiling: The Life and Legend of Yuri Gagarin*.

LILYA KAGANOVSKY, Associate Professor and Director of the Program in Comparative and World literature at the University of Illinois, Urbana-Champaign, is a scholar of Soviet literature and film. She is co-editor of *Sound, Music, Speech in Soviet and Post-Soviet Cinema* and *Mad Men, Mad World: Sex, Politics, Style and the 1960s*, and author of *How the Soviet Man Was Unmade*.

CAMPUS MAP



Buildings

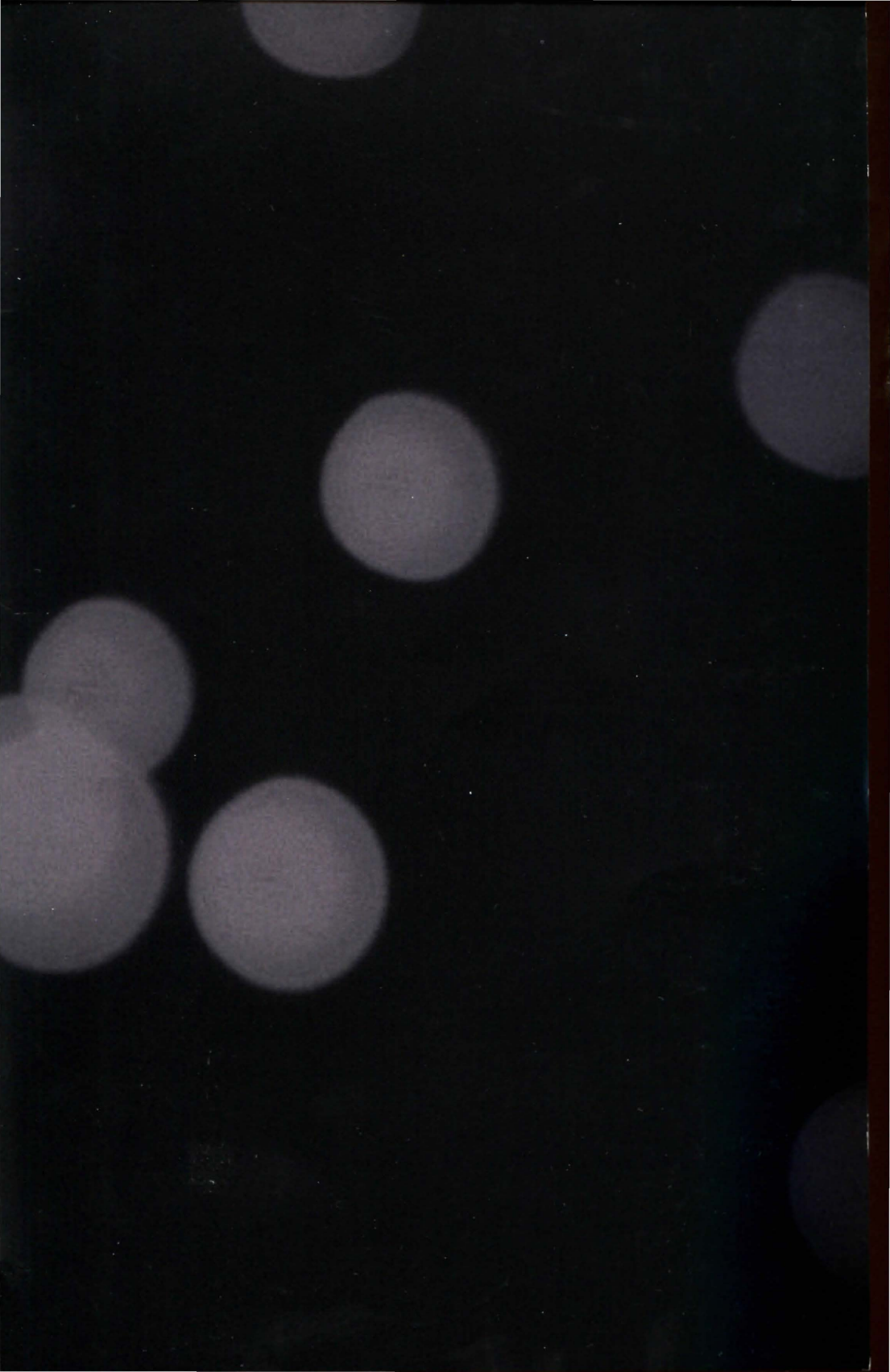
(1) Argyros Forum I-6
(2) Beckman Hall G-6
(3) Bertea Hall H-7
(4) Bhathal Student Services Center E-7
(5) Center for Global Education F-3
(6) Center of Excellence F-5
(7) Cortese Elder Law Center F-5
(8) Crean Hall B-7
(9) Cypress Street Schoolhouse C-3
(10) DeMille Hall G-7
(11) Doti Hall G-7
(12) Digital Media Arts Center (In Planning) C-9
(13) Elliott Alumni House E-9
(14) Entertainment Tech Center B-7
(15) Extended Education F-3
(16) Fish Interfaith Center G-6
(17) Hashinger Science Center I-7
(18) Hutton Sports Center H-6
(19) Irvine Lecture Hall I-7
(20) Kennedy Hall F-7
(21) Knott Studios D-8
(22) Lastinger Athletics Complex H-5
(23) Leatherby Entrepreneurship Village F - 7
(24) Leatherby Libraries H-6
(25) Legal Affairs F-5
(26) Memorial Hall G-7
(27) Military Law Institute F-7
(28) Moulton Hall I-7
(29) Musco Center for the Arts (In Construction) G-5
(30) Oliphant Hall H-7
(31) Partridge Dance Center C-10
(32) Public Safety F-6
(33) Public Safety Administration & Risk Management G-1
(34) Reeves Hall G-7
(35) Roosevelt Hall G-7
(36) Recreation Complex (In Planning) C-9
(37) Smith Hall G-8
(38) Student Psychological Counseling and Disability Services F-6
(39) Student Health Center F-6
(40) Von Neumann Hall B-7
(41) Wilkinson Hall H-6
(42) 625 W. Palm A-7
(43) 633 W. Palm A-7
(44) 635 W. Palm A-6

Plazas

(45) Argyros Global Citizens Plaza G-5
(46) Attallah Piazza H-6
(47) Bert Williams Mall G-7
(48) Chapman Plaza G-6
(49) Escalette Plaza H-7
(50) Liberty Plaza G-7
(51) Lindquist Arts Esplanade H-7
(52) McCardle Plaza H-5
(53) Panther Plaza H-6

Residence Life

(54) Davis Apartments I-2
(55) Davis Community Center I-2
(56) Glass Hall J-3
(57) Harris Apartments J-2
(58) Henley Hall I-4
(59) Masson Beach Club J-4
(60) Morlan Hall J-2
(61) Pralle-Sodaro Hall I-4
(62) Sandhu Residence & Conference Center I-3



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